

THE ETUDE.

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THE ETUDE.

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DR. WILLIAM MASON.

We present this month to our readers an excellent likeness of one of the most useful and distinguished musicians our country has yet produced, one of whom every American, whatever his calling or profession, may well be proud.

Dr. William Mason was born in Boston, January 24th, 1829, and is, consequently, now nearly sixty-one years of age. He was the third son of Dr. Lowell Mason, a man whose services as a pioneer teacher, a teacher of elementary teachers on the soundest of sound principles, and in laying the foundations of musical intelligence in New England, cannot be overestimated. With such a father, it is not to be wondered at that William Mason showed musical talent early, nor that he became a genuine musician while he was yet a child. He devoted himself to the piano, and by 1846, when he was seventeen years old, he was already a concert pianist. He played in one of the Boston Symphony Concerts in March, 1846, and during the following winter season he played the pianoforte part in the chamber concerts of classical music given by the Harvard Musical Association. His studies in Boston as well as his concert performances continued until the Spring of 1849, when it was decided to send him abroad for further study. Leipzig, then in the fullness of the early Mendelssohnian enthusiasm, was the musical Mecca of the time, and thither young Mason went. There he enjoyed the instruction of Moscheles, Moritz Hauptmann and E. F. Richter, great teachers, all of them, and there he imbibed inspiration and enthusiasm from that wonderful musical atmosphere which has always made Leipzig a paradise for musicians and students. But he did not restrict himself to the instruction to be had at one place, however valuable. He broadened and deepened his mental life by travel and by contact with different minds. He spent some time in Prague, as a pupil of Alexander Dreychock. He visited many of the cities of Germany, making the acquaintance of musicians and playing with great success in public, and spent a part of the years 1853 and 1854 in Weimar, with Liszt, where he had for fellow-pupils, among others, Hans von Bülow, Karl Klindworth and Dionys Pruckner. He also played twice in London in 1853, and during his residence in Weimar he played both in public and at the ducal court.

That Liszt entertained a continued friendship for, and interest in his pupil, was manifested in various ways, and especially from the fact that he kept up an occasional correspondence with him until within a few years of his (Liszt's) death. One of these letters, dated Weimar, December 14th, 1854, is in the most entertaining style, and nearly covers eight closely-written pages. It abounds in witticisms, puns and good-natured allusions to the personalities and characteristics of artists who were visiting Weimar about that time, and pleasantly describes recently passing events. Among the names mentioned are those of Clara Schumann, Rubinstein, Raff,

In 1854, after five years abroad, he returned to his native country, and soon made a successful concert tour, going as far west as Chicago, and taking in most of the larger cities. These concerts were pianoforte recitals, given with no assistance—probably the first of their kind in the country. But public playing was never much to Mr. Mason's taste, nor did he enjoy traveling. So he settled in New York after this tour, where he has ever since been known as one of the most efficient, practical and *live* teachers of this or any other country. The writer of this article can testify, from personal knowledge, that he was held in great respect and admiration in Leipzig—in fact, his reputation extends wherever music is known and prized.

Since he began his career as a teacher, his public performances have been comparatively few. In 1855-56 he associated himself with Theo. Thomas, Carl Bergmann,

J. Mosenthal and George Matzka for the purpose of practising and performing the best chamber music, and the concerts they established at that time they continued for about thirteen years, Mr. F. Bergner taking Carl Bergmann's place after the first year. This club was particularly assiduous in making the chamber music of Robert Schumann known in New York. Mr. Mason received the honorary degree of Doctor of Music from Yale College in 1872.

As a teacher, Dr. Mason is distinguished by the originality of his methods. A hint he received from Liszt gave him the idea of the "two-finger exercise," which forms so important a part of his "Pianoforte Techniques"—an exercise which is, without doubt, the most important single contribution to the technique of piano-playing made in this century. It entails far-reaching consequences, and has revolutionized the practice and teaching of some of the best teachers in the country, besides greatly modifying that of others. He has lately recast it in his "Tonch and Technic," published by the publisher of THE ETUDE. He published two piano methods in association with Mr. E. S. Hoadly, the second of which, his "Easy System for Beginners," is unsurpassed as an elementary text-book.

Dr. Mason is not only a pianist, a teacher and a most thorough musician, but he possesses very great talent, if not even real genius, as a composer. He has written many pieces for his instrument which are worthy the attention of all pianists—a complete list accompanies this sketch. The best known of his pupils are W. H. Sherwood, E. M. Bowman, Miss Jessie Finney and Mrs. Agnes Morgan, all of whom have reached the front ranks of the musical profession.

As a man, Dr. Mason is distinguished by his sterling integrity, his genuineness, his lack of pretension, his openness and candor, and his thoughtful consideration for others. He is quick to appreciate merit wherever found, generous in his sympathy and encouragement to younger men, and has won not only the respect but the love of many who know him but slightly. He is, essentially and technically, a *gentleman*, in the best sense of that abused word—a man who commands universal respect, and of whom not only the whole musical profession but every American ought to be proud.

J. C. FILLMORE.



DR. WILLIAM MASON.

Cornelius, Laub, Singer, Litloff, Dreychock, Pohl and others. In another letter dated Rome, May 20th, 1859, Liszt writes, referring to the Mason and Hoadly pianoforte Method, then recently published: "*En parcourant votre Méthode j'y trouve des exercices fort recommandables, notamment, les 'interlocking' passages, pages 136 a 142, et tout l'accentual treatment >>> of exercises.*"

In a third letter dated Budapest, March 2d, 1877, he writes: "*Zu Ihrer studienzeit, vor fünf und zwanzig Jahren in Weimar, glänzten Sie schon als Virtuos und überraschten mich mehrmals auf das angenehmste, durch Ihr talent. Es freut mich dass sich dasselbe befestigt hat, und Ihnen den Ruf eines ausgezeichneten Künstlers sichert.*"

* English-French.

† During the time of your studies at Weimar, twenty-five years ago, you were then considered a virtuoso, and more than once astonished and charmed me by the display of your talent. It is extremely gratifying to me that you have established a wide reputation, and won for yourself the fame of an extraordinary artist."

THE FOLLOWING IS A COMPLETE LIST OF MR. MASON'S COMPOSITIONS.

- Opus 1. Deux Romances sans paroles. B flat, E flat.
1846.
Opus 2. Les Perles de Rosee. Melodie variee. 1849.
Opus 3. Improromptu. 1861.
Opus 4 a. Amitie pour Amitie. Morceau de Salou.
1861.
Opus 4 b. The same arranged for four hands. 1868.
Opus 5. Valse de Bravoure. 1854.
Opus 6. Silverspring. 1866.
Opus 7. Trois Valse de Salou: 1. Rien que la Valse.
2. Toujours. 3. Pour la dernière fois. 1856.
Opus 8. Trois Preludes. E maj., B maj., G min.
1856.
Opus 9. Etude de Concert. 1856.
Opus 10. Lullaby. Cradle song. 1857.
Opus 11. Concert Galop. 1862.
Opus 12. Ballade in B maj. 1863.
Opus 13. Monody in B flat maj.
Opus 14. Polka Gracieuse. 1861.
Opus 15. Barcarole et Ballade. 1864.
Opus 16. Danse Rustique a la Gigue. 1860.
Opus 17. Valse Caprice. 1865.
Opus 18. "Little It" Polka. 1860.
Opus 19. Deux Reveries: 1. Au Matin. 2. Au Soir.
1860.
Opus 20. Springdawn. Mazurka Caprice. 1861.
Opus 21. Springdawn. Improromptu. 1862.
Opus 22. Caprice Grotesque. "Ah! vous dirais-je, Maman." 1864.
Opus 23. Deux Humoresques de Bal: 1. Polka Caprice. 2. Mazurka Caprice. 1866.
Opus 24. Reverie Poetique. 1868.
Opus 25. "So-So" Polka. 1868.
Opus 26. Teacher and Pupil. Eight Duos for four hands: 1. Malbrook. 2. Charming Little Valley. 3. Mary had a Little Lamb. 4. Life let us Cherish. 5. Sleep, Baby, Sleep. 6. Baby bye, here's a Fly. 7. The Housat Old Miller. 8. (a) Buy a Broom; (b) Valse, Freischütz; (c) Air, William Tell; (d) Polly Hopkins. 1869.
Opus 27. Badinage. Amusement for four hands. 1870.
Opus 28. Valse Improromptu. 1869.
Opus 29. "Pell-Mell." Galop fantastique. 1870.
Opus 30. Prelude in A minor. 1870.
Opus 31. Two Caprices: 1. Scherzo. 2. Novellette. 1870.
Opus 32. Romance Etude. 1871.
Opus 33. La Sabotiere. Danse aux Sabots. 1871.
Opus 34. Berceuse. 1871.
Opus 35. Three Characteristic Sketches: 1. Fantasy. 2. Contentment. 3. Whims. 1871.
Opus 36. Danse Caprice. 1882.
Opus 37. Toccata. 1882.
Opus 38. Danse Antique. 1882.
Opus 39 a. Serenata. For Pianoforte and Violoncello. 1882.
Opus 39 b. The same, transcribed for Pianoforte Solo. 1882.
Opus 40. Melody. 1882.
Opus 41. Scherzo. 1882.
Opus 42. Romance—Idyl. 1882.
Opus 43. Minuet. 1882.
Pianoforte Duos for four hands—March. The "Primo" of this Duet is limited to a compass of five tones. Stationary position of the hands. Intended for Teacher and Pupil. 1870. Redowa. Also for Teacher and Pupil. 1870.
Methods and Exercises—(a) A Method for the Pianoforte, by Wm. Mason and E. S. Hoadley. 1867. (b) System for Beginners in the Art of playing upon the Pianoforte, by Wm. Mason and E. S. Hoadley. 1871. (c) Mason's Pianoforte Technique (Associate Editor, W. S. B. Mathews). 1876. (d) Touch and Technique. 1889.

WORTH REPEATING.

UNDER this department will appear articles that have been in print but are worthy of a repetition. We will be pleased to receive contributions from our readers, from sources outside of the back numbers of THE ETUDE:—

OBSERVATIONS ON THE STUDY OF THE PIANOFORTE.

Translated from the German by Theo. Preiser.

1. *Material and the Working of it.*—The importance of tone production in finger exercises and scales, is generally very much understood; and yet these form the material out of which pianoforte music is made. In producing sound, the manner in which the tone is formed can be compared, for example, to the material used in weaving; the scales and arpeggio practice, to the thread spun therefrom; while the music is the artistic web. If the material is poor, the thread will consequently be rough and uneven, be it otherwise ever so

well made. But if the thread is uneven, only an awkward piece of workmanship can be the result. The student should imagine himself seated at the loom when practicing and producing either silk or sackcloth, according to the manner of practicing; for on that depends the material produced.

2. *Stuttering in Playing.*—There is a certain kind of practice of pieces which is as ruinous to the player as it is annoying to the listener: it is a fumbling, uncertain feeling after the keys, as if first testwise, and then after the real stroke; just as the blind that first test the ground with foot or cane before making a firm step. The tones likewise are first tested before they are fully taken in and enjoyed; and there comes forth a stammering kind of music that is liable to produce nervous prostration. The result of such practice is, that in course of time the whole playing will become unmanageable. This evil in playing can be traced to a defective vision; also in the lack of the proper relation between the eyes and fingers—the eyes, namely, are uncertain in reading, and must ask the keys if what they read be true; the fingers are furthermore uncertain, and to make sure, try the keys for the second time. This misunderstanding is avoided if, when practicing, the hands are taken first separately and earnestly studied with a corresponding natural degree of Tempo, that will make stammering unnecessary. Even if this quiet measured way of playing be continued a long while before the right tempo can be taken, this is the only natural condition of playing pieces, and nature is not overcome by the snap of a finger.

3. *Technic.*—The Technic forms the body of the music, but in and through this body the working of the spirit. Who would not earnestly strive to give this friendly spirit a beautiful form? The purest and most solid technic produces the purest permanent effects in a purely musical as well as in an executive sense, according to the spiritual character of the player and the composition performed. Technic is not to be comprehended alone in mechanism, but it figures in the portrayal of musical pictures, and for this reason presupposes a musical organization. Between "mechanism" and "technic" there is the same difference as between "finger-exercises" and "musical compositions"; Etude is the link that unites one with the other, since it contains both mechanism and technic.

CAUTIONS FOR PIANISTS. BY FRIEDRICH WIECK.

I warn pianists, and others also, in playing:—

1. Against any showy and unsuitable display. Why should you wish to attract attention and to create an effect by foppishness and all sorts of grimaces, or by curious and marvelous exhibitions of virtuosity? You have only to play modestly and beautifully, and to deport yourself with modesty and propriety. Direct your whole attention to the business in hand,—that is, to your performance; and endeavor to secure for it the interest of the public, who are so easily rendered inattentive. We want no more public performances from eccentric geniuses.

2. Do not devote yourself exclusively to pieces calculated to show the skill of the performer. Why desire always to show off your power in octave passages, your trills, your facility in skips, your unprecedented stretches, or other fantastic feats? You only produce weariness, satiety, and disgust, or, at least, you make yourself ridiculous.

3. Play good music in a musical and rational manner. The public are tired of hearing Potpourris, made up of odds and ends, tedious Etudes, Rhapsodies, Fantasias, without any distinct plan, harmonies, and endless classically cadences that mean nothing. Learn to understand the age in which you live.

4. Do not make yourselves ridiculous by new inventions in piano-playing. I mention, for example, one of the most foolish affectations of modern times. You try to quiver on a note, just as violin and cello players are so much inclined to do. Do not expose yourselves to the derision of every apprentice in piano manufacture. Have you no understanding of the construction of the piano? You have played upon it, or have, some of you, stormed upon it, for the last ten years, and yet you have not taken pains to obtain even a superficial acquaintance with its mechanism. The hammer, which by its stroke upon the string has produced the sound, falls immediately when the tone resounds, and after that you may caress the key which has set the hammer in motion, fidget around on it as much as you please, and stagger up and down over it in your intoxicated passion,—no more sound is to be brought out of it with all your trembling and quivering. It is only the public who are quivering with laughter at your absurdity.

5. Give up the practice of extreme stretches. Widely dispersed harmonies produce a good effect, but not by too frequent and too eager an employment of them at every opportunity. Even the greatest beauties in art can lead to mannerism, and this again to one-sidedness. Art should be more easy, and you must never produce the impression that you are inclined to make the means an end. I beg you to reflect that too

much practice on very wide stretches enfeebles the muscles and the power of the hand and fingers, endangers an even, round touch, and makes the best style of playing a doubtful acquisition. Teachers ought, therefore, to use great prudence, and only gradually permit their pupils, especially young girls, to practice great extension and wide stretches. To learn to be able to strike ten notes is quite enough.

6. Before you perform a piece, play a few suitable chords and a few appropriate passages or scales up and down, but play no stupid trash such as I have heard from many virtuosi, in order to try whether the condition of the instrument presents any unexpected difficulties. Try carefully, also, the unmovable pedal. A creaking, rattling, grating pedal is a great annoyance. I wonder if the piano of the future is to suffer from this also. Chopin's funeral march with obligato accompaniment of a squeaking pedal sentiment, although the ominous and mistakes in the bass do not occur,—alas! who can describe the effect of this melancholy march?

7. Use no mechanical aids in practicing, not even the dumb key-board, although, with very careful use, that is not without value. Strength will come with time; do not try to hurry nature, the table is the best "dumb" key-board. The "hand guide" is also unnecessary; its value is compensated by its disadvantages.

8. Do not let your hearers crowd too near while you are playing. Do not play the same piece *ad capto*. You may be justified in looking off in the midst of a piece, if there is loud and continuous talking, etc.

MUSIO TO BE BEAUTIFUL MUST BE SCIENTIFIC

Musio to be beautiful must be scientific, that is, it must follow the fundamental law of the art, just as painting must follow the laws of perspective, anatomy and coloring. By scientific, we mean in accordance with the laws that are discoverable by science. A composition, as a logically constructed whole, must have its why and wherefore, and be capable of analysis into naturally dependent parts. But the enjoyment to be derived from it as a work of art does not depend upon the recognition of such analysis by the listener, any more than the enjoyment of a painting depends upon our recognition of the correctness of its anatomy and perspective. The beauty of both composition and painting must be instinctively felt.—*Aphorism.*

COUNTERPOINT—BETHOVEN'S IDEA.

I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is too high reason and that the *judicious* hearer, if ever I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws were only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity.—*Ludwig von Beethoven.*

There are without doubt individual peculiarities and liberties which a master may allow himself, but every, of course, are to be regarded as exceptions. Not everything which a master dare allow himself to do in the Conservatory School. One must take a normal standpoint which is logical and reasonable, which will help to acquire what is necessary to simple beauty in the technic, and this must be regarded as most important.—*Kullak.* The treatment of the melody in piano playing is especially brought out in the modern school, and has now taken another significance throughout than in the olden time; in the latter the pianoforte appears, when a melody is played, more in its own instrumental character; in the modern school it has more the character of the human voice.—*Kullak.*

The minor key has sometimes been termed the "artificial" key, as opposed to the major or "natural" key; but the major is no more a natural than the minor is an artificial key, for both are spontaneous, emanate from our very being, and are above such classification as natural or artificial.—*Moritz Hauptmann.*

It may be said that Beethoven was and remained a composer of sonatas, for in far the greater number and the best of his instrumental compositions the outline of the Sonata-form was the veil-like tissue through which he gazed into the realm of sounds; or, through which, emerging from that realm, he made himself intelligible; while other forms, particularly the mixed ones of vocal music, despite the most extraordinary achievement in them, he only resorted upon in passing, as if by way of experiment.—*Wagner.*

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mr. HENRY D. TRZEMBA, Box 2920, New York City.]

HOME.

Mr. Walter Damrosch has become the betrothed of Miss Margaret Blaine, the daughter of the Secretary of State.

Ninety-nine per cent. of ambition to try, and one per cent. of talent, are all that is necessary to success in whatever we undertake.

The New York Oratorio Society proposes to produce Liszt's Oratorio "Christus" this season. Also, to repeat Grell's "Mass," given last year.

A NEW PIANIST, Mr. Edmund Ludwig, from Breslau, Germany, made a successful American debut at Historical Hall, Brooklyn, on October 16th.

MR. A. VICTOR BENHAM is to play at the Berlin Philharmonic concert on January 20th. He is now in Constantinople, where he will play for the Sultan.

Mr. J. F. von der Heide has returned from a vacation among the mountains, and has resumed his vocal instruction at the New York Conservatory and at Steinway Hall.

Gustav Hinrichs, formerly conductor of American and National Operas, will make New York his residence this winter. He will prepare advanced vocal pupils for concert and opera.

The Philharmonic Society of New York is now in its forty-eighth season. The first of its series of six concerts will be given on November 18th. Miss Aus der Ohe will play Rubinstein's Third Concerto.

MISS NEALLY STEVENS, the pianist, opened her season at Cincinnati Music Hall, October 20th. She was assisted by the Cincinnati Orchestra. Her Southern trip will last until January 1st, when she will commence an Eastern tour.

The Emma Jack English Opera Company, managed by Charles E. Locke, opened its season most auspiciously in Philadelphia on October 21st. "Faust" was given on the opening night, "The Trumpeter of Sakkingen" on the second night.

At the entertainments of the Star Course of St. Paul, Minn., the following artists and combinations, among others, will be heard: Detroit Philharmonic Club, Schubert Quartette, Musin Concert Company and Miss Adele Ans der Ohe.

MISS GUSSTIE S. COTTELOW, an eleven-year-old pianist, played the "Emperor" Concerto before an invited audience of friends and critics at Steinway Hall recently. She displayed surprising talents. Miss Cottlow hails from the West, and has been heard in Chicago, etc.

The Conservatory of Music and Languages, Peoria, Ill., is now in its fifth year. Miss Marie M. Leipheimer is the director, and the faculty, besides herself, consists of Miss Ellen Berg, piano; Prof. Paul Goerner, organ and harmony; and Mme. Louise Degire Hornie, French and German.

A "MOZART Recital" was given by the faculty of the American Conservatory of Music, Chicago, on October 11th. The selections included the violin Sonata in D minor, a piano-forte Trio in B flat and Fantasia in C minor. Mr. J. J. Huttschadt offered some introductory remarks on the composer's life and works.

HANS V. BÜLOW will give a series of twenty concerts in the principal cities of this country next spring, beginning on March 20th. Four of these concerts will take place in New York city, where Dr. v. Bülow will also conduct one or two orchestral concerts, including in his programme Carl Goldmark's new overture, "Prometheus."

THE Boston Symphony Concert season was inaugurated on October 12th, under the new conductor, Mr. Nikisch, with brilliant success. The programme consisted of: Vorspiel, "Die Meistersinger," Wagner; "Coriolanus," overture, Beethoven; En' acte from the "Rosamunde" music, Schubert; and Schumann's Fourth Symphony.

The prospectus of "The Metropolitan Opera House" season of German Opera has been issued. The first performance will take place on November 27th, and there will be thirty evening and seventeen afternoon representations. Mmes. Lilli Lehmann, Sonntag-Hufl, Sophie Trabmann, Betty Frank and Louise Meislinger, and Messrs. Vogl, Perotti, Kalisch, Fischer, Behrens and Reichmann are among the singers. Mr. Anton Seidl will conduct the orchestra, with Mr. Walter Damrosch as assistant director. "Le Roi d'Y," "Templar and Jüdin," "Otello," "Norma" and "The Barber of Bagdad" are in the winter's repertoire. Mr. Theodore Habermann is the stage manager.

THE New York Symphony Society's concerts will, as usual, number six this winter. Walter Damrosch is the conductor, and among the soloists who are to appear are Miss Lena Little, the American contralto, who has been singing abroad for a number of years, and Eugene d'Albert, who will play Beethoven's Fourth Concerto at the first concert of the series, on November 28d. Brahms' Third Symphony will be heard during the winter.

A NUMBER of prominent New York music lovers, among them Messrs. William Steinway, Carl Schurz and Jesse Seligman propose to organize a concert this winter, with the purpose of providing funds for the maintenance of the house in Bonn in which Beethoven was born. Messrs. Theodore Thomas and Rafael Joseffy have promised their coöperation.

OTTO HEGNER, the thirteen-year-old pianist, arrived in New York on October 22d, and made his first bow before our metropolitan audience on the 26th, in a concert at the Metropolitan Opera House. His *piece de resistance* was Chopin's E minor Concerto. Young Hegner was assisted by a grand orchestra led by Mr. Walter Damrosch, by Mrs. Pemberton-Hicks and the Mendelssohn Quintet Club of Boston. Otto Hegner was born in Bâle, Switzerland, in 1876, and his teachers were his father and Hans Huber, of Bâle. He will play eighty concerts in America, his tour lasting until May, 1890, and extending as far west as San Francisco.

FOREIGN.

OLIVIER MÉTRA, the popular French conductor and composer of waltzes, died in Paris.

HERMANN LANGER, the musical director of the Leipzig University, died in that city, aged 70 years.

On her seventieth birthday Mme. Schumann received from the German Emperor the gold medal "For Art."

VICTOR NESSLES, the composer of "The Trumpeter of Sakkingen," has been decorated by the German Emperor.

RAOUL KOCKZALSKI, "pianist to the Shah of Persia," is but five years of age. He gave a concert in Berlin not long ago.

DURING the last week of September the Paris Grand Opera gave the 116th performance of "Le Roi d'Y," the 400th of "Carmen," and the 839th of "Mignon."

RUBINSTEIN'S Oratorio, "Moses," is progressing toward completion. Six parts are already being engraved. It will comprise eight parts in all.

A HITTERO unknown autograph Wagner MS. has just been discovered. It is the score of a hymn written by Brackel, in honor of the Emperor Nicholas I, of Russia, and was composed in 1838.

MME. MARIE KREBS will resume her pianistic career after a long rest. Her first reappearance she made at Dresden on October 18th, and she will also play at Leipzig on November 7th.

TERESINA TUA is to marry Count Franchi de Veruey (Ippolito Valletta), of Turin. The future residence of the pair will, however, be Rome, in which city the count will assume the position of a musical critic.

EUGENE D'ALBERT was the soloist of the first Philharmonic concert given under Hans v. Bülow's direction. v. Bülow will appear as a soloist at the tenth and last concert. Mme. Furch-Madl, also, will be heard at these concerts.

MME. MINNIE HAUKE is now the possessor of Villa Triebacher, on Lake Lucerne, Switzerland, in which Wagner resided many years, and in which he wrote a part of "Siegfried" and "Die Götterdämmerung."

DAVID POPPER, the distinguished cellist, recently enjoyed a sensational success in Constantinople. After his four concerts, the Sultan made him a Commander of the Medschidi Order, and decorated him besides with the gold medal "For Arts and Sciences."

MME. TRABELLI's daughter, Mile. Antonetta Tribelli, is about to make her debut at Stockholm. She has a beautiful soprano voice, and it is hoped she will follow in the footsteps of her distinguished mother.

RUBINSTEIN has deposited the sum of \$12,600 in the Banque de Russia for the purpose of founding two prizes of \$1000 each, to be awarded every five years to the winners of competitions among pianists and among composers. These competitions are to be held in St. Petersburg in 1890, in Berlin in 1895, in Vienna in 1900 and in Paris in 1905, and the competitors must be between the ages of twenty and twenty-six.

The teacher is the mediator between the pure and high art—as shown in the works of the great masters—and between the young and the coming generation.—Louis Köhler.

THE NEW COURSE OF PIANO INSTRUCTION.

OUR article in last issue on the systematization of pianoforte instruction has created much interest among the profession. Undoubtedly the plan proposed is practical, and when carried out will greatly facilitate the work of the teacher.

The blanks will be sent, on application, to all those who desire to contribute. We desire the voice of practical teachers in making up this course. It will be a benefit to every teacher to arrange these lists of graded pieces, and send them to us. Most teachers trust to memory in retaining the worthy pieces used in daily teaching. This is a very uncertain way. Very often the piece that would be suitable for a certain pupil, at a given stage of advancement, might not be recalled at the moment wanted. The importance of every teacher keeping a classified list cannot be over-estimated. If you have one, copy it on the blanks we have issued and send it to us. If you have none, take this opportunity and make a graded collection of those pieces you most use, and send us a copy.

It is proposed, in classifying the studies, not to use complete books of studies, like Loeschhorn, op. 84, or Czerny's *Étude de Vitesse*, but to compile a new set of studies from various authors for each of the 10 grades. Thus the studies used in the first grade may be a collection representing a half dozen authors. The best of all studies now used can be collected and condensed in a few books.

The work of finally arranging the material gathered will be placed in the hands of a corps of competent musicians. This work is of the greatest importance, involving an immense amount of experience and judgment. This committee will be appointed as the material is prepared.

EDITOR NOTE:—

In the October number of your paper I find an article, signed M. P. T., on the pure legato.

In this article I see for the first time a "mechanical" explanation or definition of the legato. The writer of it has taught the legato with this mechanical definition for five years and has never found a pupil who could not understand it. It goes without saying that its practice must commence with the "clinging legato," but the knowledge that the pure legato is, in a mechanical sense, has helped a great many of my pupils to the exactness which is so much to be desired.

It seems to me just as desirable to give the same kind of definitions for the other touches, as well as for the different marks of securing expression.

The teaching of the theory of playing, especially with beginners, should be, in my opinion, rested more on mechanical grounds; the teacher should explain more of the mechanism of the piano, and by making the pupil acquainted with the mechanical resources of the instrument, show him, first, how these resources can be commanded, and secondly, to which kinds of expression or to which effects they should be applied.

How should one touch the keys, for instance, to attain the idea of "dolce"? What it means we all know; but what are the mechanical means of executing it?

There are a great many such words, marks, etc., and I believe there are some others like myself who, though able to give the effects themselves, are at a loss to explain to others how they are obtained.

Will some one kindly take this matter up?

F. HERBST.

—A bright Western miss, in excellent standing in the Sophomore Class of a Kansas college, who had wielded the birch, or, rather, the cottonwood—since birch is a stranger in the West—for some time among some youthful grangers, and, besides, had traveled over at least half a dozen States, recently inquired of a lady at whose house she dined, what those long yellow pens were for that stood on end just back of the choir in the Presbyterian Church, where she had many times attended services. "Pens?" said the lady, "why, those are the pipes of the organ." "Oh," innocently replied the girl, "that's it; I often wondered what they were. I supposed they were some emblems of the Church." Catholics have crosses, you know, and I thought that perhaps Presbyterians had pens."

The musician who refuses to make certain concessions to the public, gives proof of courage, but not necessarily of wisdom.—Hiller.

KRAUSE'S STUDIES IN MEASURE AND RHYTHM.*

H. SHERWOOD VINING.

WHEN we meet with a genuinely good work that fills perfectly a long-felt want, we naturally feel moved to express pleasure and gratitude, and are desirous to do all in our power to extend the knowledge of what has proved useful and beneficial to us. The possession and use of "Krause's Studies in Measure and Rhythm" evoke still this sense of grateful satisfaction, and the wish that it might be in the hands of every musical student in the land incites this spontaneous tribute to its worth.

Truly "there can be no music without rhythm," and all can appreciate the remark recently made by a musician, "It is astonishing how few can keep strict time. We all think we do, but how few can stand the test of playing with the metronome, or with other instruments!" There are certain underlying mechanical principles of rhythm that must be acquired with more or less mechanical drill. We know of no material that is so well suited for just such drill as these studies. They are systematic and comprehensive, and through the wise selection of scale studies for all the rhythmic exercises, the mind of the pupil is easily concentrated upon the one object in view, namely, rhythm; at the same time an additional scale drill is incidentally obtained.

The book may be divided into twelve sections, each section of exercises having a different rhythm and key, thus: 1. rhythm, key C; 2. rhythm, key G; 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. These, with "Tables of Comparison" and "Studies in Legato and Staccato" with clearly expressed definitions and explanations, give the entire contents of the book. Good results may be obtained in a short time with adult pupils by daily practice of an entire section of the book at one time, taken with the metronome at about the rate $\text{♩} = 132$. In addition, the following scale practice is excellent: Practice with the metronome a scale two octaves, four quarter notes in a measure played once, eight eighth notes in a measure twice through, four triplets in a measure three times, sixteen sixteenths four times, accenting each beat. Transpose into all the keys.

While these rhythmical studies are suitable for children as soon as scales are practiced, they are equally useful to advanced pupils for the development of a sense of rhythm and the acquirement of sight-reading. We have met with ambitious pupils who have worked diligently in this direction but with little result until these rhythmical studies were practiced, when great improvement was immediately manifest.

It is an encouraging sign of the times that all intelligent people show an appreciation of thorough musical training and a desire to go beyond the limits of a few memorized pieces. This is now heard on every side, and leads directly to the advantage to be gained from sight-reading and ensemble playing; and that which tends to give the desired facility and ability is sure to meet with a hearty welcome. There is no broader field for the ambitious pianoforte player than this, and it is open to all. Happy they, however, who early in their career meet with such a ready helper as this work of Krause.

M. T. N. A.

SPECIAL NOTICE TO AMERICAN COMPOSERS.

THE Programme Committee of the Music Teachers' National Association beg to inform American composers that from the 1st of October they are requested to send such compositions as they deem worthy of inspection by the Examining Committee of American Compositions. Section 12 of the By-Laws reads as follows:—

"A. American composers who desire to compete for the honor of having their composition performed before the Association shall send their compositions to the Chairman of the Board of Examiners, and at the same time a sealed envelope to the Secretary, bearing a fictitious name and motto and return address, and containing the composer's real name. Compositions may be

sent at any time, but must be in the hands of the Chairman of the Board before the 15th of February.

"B. Competitors shall prepare their compositions for examination as follows: The composer's name, and in case of a published work also the publisher's name and all mark of advertisements of publisher's cut out or made illegible. Each composition shall bear the time required for performance, and a fictitious name and motto on the sealed envelope sent to the Secretary.

"C. If any competitor shall in any way intentionally disclose his identity to any members of the Board of Examiners, he shall have no representation that year.

"D. Competitors can compete in all classes called for, but must use the same fictitious name and motto in all classes.

"E. Competition shall be open to all resident musicians who are members of the M. T. N. A."

The following gentlemen were elected examiners for 1889-1890: Mr. Arthur Foote, 2 West Cedar Street, Boston, Mass.; Ad. M. Foerster, Pittsburgh, Pa., Box 883; August Hyllested, Central Music Hall, Chicago, Ill.; Alternate, A. I. Epstein, 2214 Lucas Pl., St. Louis, Mo.

In accordance with the requirements of the resolutions, the Programme Committee have the honor to make the following report:—

"An efficient orchestra, chorus, organ, string quartette, solo performers and vocalists may be depended upon for the performance of American compositions.

"The following classified list may be considered to include number of compositions required for the concerts of the next meeting:—

"Of *Orchestral Music*.—One complete symphony, two or three overtures, two fantasies, two orchestra suites.

"Of *Chorus Music with Orchestra*.—Two cantatas, one oratorio, some unaccompanied choruses.

"Of *Soli with Orchestra*.—One piano concerto, one violin concerto.

"Of *Chamber Music*.—String quartettes, trios and quartets for piano and string instruments; sonatas, organ, piano, piano and violin or violoncello, sonatas or suites for the same.

"Miscellaneous.—Organ, piano and violin works, vocal, etc.

"The Programme Committee feels that it is necessary to bring out the smaller works of our American composers, such as piano, violin, cello, vocal, etc. As the number of such works required is unlimited in regard to authors, the Committee would request the composers not to send more than a couple of compositions for examination, in order not to overcrowd the examining committee with unnecessary work.

"Competitors should send their works, with fictitious name and motto, to Mr. Arthur Foote, 2 West Cedar Street, Boston, Mass., Chairman of the Examining Committee, not later than the 15th of February, in order that the accepted works shall have the benefit of sufficient rehearsal.

"Composers will also send a sealed envelope to the Secretary, Mr. H. S. Perkins, 162 State Street, Chicago, Ill., with the same fictitious name and motto written upon the outside, and his real name and address inclosed.

CALIXA LAVALLÉE,

WINNIE G. SMITH,

F. ZIEGLER,

Programme Committee."

[FOR THE ETUDE.]

MUSICAL PRODIGES.

THERE is no greater harm done to musical art than the encouragement of musical prodigies. It takes years of hard, dry, systematic study to reach any way near perfection in musical art. There is no royal road to learning, and a prodigy of a few years old cannot possibly acquire by any lightning method knowledge which takes years of steady study to attain. A musical prodigy, like a prodigy of knowledge of any kind, is an unnatural product, and is an unhealthy example for young and persevering students of music. In short, a prodigy is a contradictory being to discuss, since what the mass of the public claim as remarkable talent in him or her is really a remarkably unnatural talent, or, rather, a dangerous propensity than a talent. It is true that some persons acquire knowledge more rapidly than others, but the proportion of rapidity in acquirement between the prodigy and the natural, steady, slow but certain student of music is so great as to tend to discourage the natural student, who learns what he learns thoroughly and well with a painful but necessarily severe labor always good in its results. Brain power is of slow and steady development. As a rule, the duller the young scholar at school the more useful and practical man or woman he or she becomes in the world. Brilliance does not endure, and, like beauty,

quickly fades and dies away. But thoroughness and depth, which are the only true kinds of force in any work of an intellectual kind, are lasting, and can outshine any brilliancy, which is always superficial and evanescent. That boys should have the knowledge of men and girls the knowledge of women, it need hardly be said, is unnatural. But the masses of people are pleased with many unnatural things which are as unnatural as themselves, and, of course, are by no means slow to encourage prodigies for the sake of the artificial excitement which they afford them. Freaks of nature are contradictions of the true state of nature, and as the majority of people live more or less unnaturally against the natural or intellectual minority, they are blind to distinguish the difference between true nature and man's distortion of true nature. The excitement and strain which a prodigy undergoes on account of an abnormal action of the brain and whole system is not only injurious to the individual prodigy but is blinding and dangerous to other people as an example.

The prodigy is always short-lived, on account of the feverish rate at which he or she lives, and is seldom any longer known at adult or mature age, since all its skyrocket force will have dwindled away or, rather, have been unnaturally thrown away. Music is a grand and vast science as well as an art, and as a mathematical study when the student becomes far enough advanced to study that most important side of it, is beautiful as well as useful. A problem in harmony or counterpoint is just as capable of being satisfactorily solved as a problem in geometry and algebra, and is even more exact than geometry or algebra. Music, indeed, is at once the oldest and the youngest science, and being a severe and comparatively dry study, is persevered in as a science by comparatively few persons when compared to those who study it mainly as a pleasing and graceful art. Even among the great composers, only a few of them are masters of counterpoint and form, for exact form in music is far more beautiful and complete than those fantasies of form which, especially in these modern times, is called musical composition, which is really only an irregular and disjointed display of tones. It is absurd, then, to suppose and wrong to encourage the supposition that a prodigy may attain this high knowledge of musical art and science without years of persistent study, gradually ripening his intellectual powers, or to suppose that any prodigy ever lived who really and truly ever attained it or earned it. G. T. BULLING.

THOUGHT VERSUS EMOTION.

THE concentration and arranging power of thought acts on the emotions as filtration acts on turbid liquids, clarifying and purifying them. And what the emotions lose in intensity by this process, they gain in clearness and homogeneity; whereas, without the association of thought, emotions would either pass away unexpressed, or remain vague and complex, unable to find expression. "The human mind cannot with impunity surrender itself to the constant domination of any class of emotions, even of the calmest and purest kind. The perpetuity of a single emotion is insanity." If this assertion of Taylor is correct, purely emotional music, if such were possible, would then be the work of a madman, and, of course, of no value. Hence, purely emotional music is not to be thought of.

But there is such a thing as purely intellectual music; for instance, strictly constructed canons and fugues, which are essentially scientific works, void of fantasy and spontaneity, more the product of calculation than of inspiration, and frequently written with a total absence of emotion. This kind of music, though appealing to the mind only, is yet of great significance in musical art, not merely as historical form (still accessorially employed in masses, oratorios, etc.), but as instructive form indispensable to scholarly training.

It is evident that the art object of music is to appeal to the heart, as well as to the mind, to portray emotions clothed in musical thought, and to express musical thoughts conceived by the emotions. Therefore, in order to be a cosmopolitan language, music must express both emotion and thought. Hence, emotion and thought are intrinsically the motors of musical expression.—*Christianian.*

Rossini and Co. always close with "I remain your very humble servant."—*Lyett.*

* Theo. Presser, Publisher, Philadelphia, Pa. Price \$1.50.

[For THE ETUDE.]

DEPRESSED KNUCKLE-JOINT PIANO PRACTICE.

BY CHAS. M. HARMAN.

I AM a constant reader of your interesting monthly, and find much that is good and valuable to a progressive and enthusiastic teacher of the pianoforte; but there is one, to me, very important point which seems to be almost entirely ignored in *THE ETUDE*; that is, the advocacy of practice of all kinds of finger exercises, chords, etc., with a gradual daily increased depression of the knuckle joint for stiff, inflexible hands (with consequently increased elevation of the wrist), till it is possible to easily raise the fingers from the keys with the part of the hand just, under the knuckle joint pressed lightly on the white keys. Having used this method for some years in teaching as well as in my private practice, with the happiest results, I would like to call the attention of your readers to some reasons why it should be more generally known and used.

Any one whose hands are lacking in flexibility and fingers in strength must practice finger exercises, and the more often they are practiced each day, the sooner results, consisting of a good legato, and singing quality of tone, in not only slow, but also in the most rapid fortissimo passages, will follow.

If a certain exercise is to be practiced ten times each day, and each time till the muscle begins to be tired, by the depressed position of knuckle joint the muscles can be tired in from one to ten seconds, say five seconds, 10 times 5, fifty seconds, less than one minute, for ten times; the other way, holding the hand level, which is really the normal position of the hand while playing an étude or piece, it takes nearer five minutes. Now very few scholars will practice fifty or forty minutes on one form of finger exercise, as they have not the time for it, even if they have the inclination. The short method of tiring the hand makes it possible to tire the hand many times during a day's or an hour's practice, consequently the technical progress of the scholar is daily plainly perceptible to him, a very important consideration, as it gets him much sooner interested in the development of technique. Another advantage this method possesses is the training it gives to the muscles of the forearm, which, loosening the wrist, makes rapid action and wrist work generally much easier to acquire, and without much time given to the practice of the wrist work.

Any one who desires to perfectly master the works of Bach, Haydn, Mozart, Beethoven, Schumann, Chopin, Liszt, and the other later modern classic writers, should investigate this method thoroughly.

THE ARTISTIC USES OF THE PRACTICE CLAVIER.

OPEN letter to the Editor of THE ETUDE.

FRIEND PUBLISHER: To escape the entangling furlow of mock-modest paragraphs, and to stand out from the sheltering penumbra of the editorial "we," permit me to discard circumlocution and subterfuge, by writing plainly, and thereby take on my own shoulders the entire onus of what may seem to conservative minds an extravagant opinion.

Without further preamble, I wish to endorse all that is claimed for the Practice Clavier by Mr. Böwman in a recent issue of *THE ETUDE*; but in addition to his praises, which bear strictly upon its value to the technical learner, I wish to speak of its equally significant bearings upon the work of the mature pianist. As in a tree the fibre that feeds the utmost leaf high up in the free air and sunshine reaches unbroken to the dark regions of the root where the earthy materials are selected for the structure of the leaf, so the artistic fancies and most buoyant inspirations of the artist are fed directly by a hidden and remote root of technical toil. Whenever a musician begins to hope that the tyranny of the technique book is tottering, he is on the verge of slow dissolution, and his flourishing tree of artistic life is preparing to decay at its heart. The celebrated bonmot, or rather aphorism, of Dr. Hans von Bülow is probably familiar to many of *THE ETUDE*'s clientele, but it is good enough to warrant repetition. He said, as the story goes, "If I neglect practice one day, I notice it; if I neglect practice for

two days, my friends notice it; if I neglect practice for three days, the public notices it."

Technique is so formidably important that the artist, the student and the layman agree in worshipping with that awe and fear which was at the bottom of heathen religion. We all pour out libations on the altar of the consuming divinity of mechanism, who holds and guards the gate of art's enchanted land.

It is safe to say that from one-half to three-fourths of one's time in early stages, and one-fourth to one-half of the time in the most mature stages, must be given by the piano student to the service of this inexorable deity of technique, and so arduous is her service that many fall down exhausted and never get beyond the technical stage of art study. There can be little doubt that the fruitful cause of the fashionably odious against the piano is the way in which the thorns of technique are thrust into every one in the neighborhood. For the ardent devotee not merely suffers in person propria, but afflicts a large encompassing sphere of air with the exasperating iterations that are the cog-works of artistic progress.

Technique being the inevitable, we take in a martyr's breath and subject our souls and bodies to its tortures. As sufferers on the rack are struck with a frightful thirst and drink vast draughts of water, so we try to hold our minds to the awful task by copious draughts of theorizing and discussion, but the fact remains that we all dread and hate this relentless deity.

I do not mean it as a jest when I say that I would sooner any time play a composition myself than passively listen to it from the hands of some other, unless that other can do it so much better as to add to my mental horizon by his interpretation.

Every pianist has experienced this feeling, no doubt, and it does not arise wholly from the sense of creating a merely beautiful thing, but in large measure from the pleasurable sense of smooth and successful exertion which accompanies the mental act of imagining the piece. It is one of the laws of our nature that a function normally carried to perfection is uniformly attended with pleasure. Hence the accurate and agile working of the fingers in manipulating the keyboard affords a positive sense of delight. Why then is technical study so irksome? Because it wears fearfully upon the ears, because it borrows, as with a sharp anger into the sensitive fibres of the auditory nerve. The practitioner has the mitigation of active absorbing labor and the consolation of conscious progress, but to the neighbor there is nothing but pure misery. The practitioner becomes semi-unconscious of the tones, and just here is the great drawback of high technique. The desire to attain finish of mechanism dulls the hearing and the alertness of the imagination.

It must have often struck with surprise the mind of every reflective musician that the very groups and figures which sound so odious in the technical routine and rattle like dry pods in the technique book, are the component elements of noble passages in great sonatas and concertos.

The cause of this is another deep-seated principle of our nature, the need for change, and the limited power of sustained effort of any kind. Nothing is more odious in Beethoven's music than the strength of mental endurance manifested in his composing for twenty-four hours without food or sleep. The opposite extreme is illustrated in those milk-loving infants of the musical world who cry out more than one movement of a symphony at a time is too much. If the story told of Paganini is true, that he practiced one day eight hours on the famous passage of reiterated octaves in the A flat Polonaise of Chopin, then either he must have had an anesthetic administered to his musical faculty, or else he was doing effective penance for his sins. The fact in the premises is this, we need in our days of storm and dissonance to guard us as with the jealousy of religious bigotry the sacred sensitiveness of the ear.

The testimonial lately given Mr. Virgil von Bülow, although it touches with a humorous light upon the proverbial annoyance of the neighbor where the piano student really goes, undoubtedly contains a kernel of sincerity for the same unassured authority said recently that what troubles the majority of pianists is that they do not hear themselves. No one can realize how difficult is the act of hearing one's self till he compares with scientific exactness his impressions with those of a candid listener. A performance upon the pianoforte consists of three things radically distinct from each other, first an intellectual series of mathematical ideas; second, a complex, and necessarily exquisitely-adjusted set of muscular acts; and third, of a reflex emotional experience which reacts on the other two to impart life and the magnetism of artistic moment.

The very best study separates these from each other, each from the other two; but by the usual method all are mixed in a general vague clangor, out of which nothing emerges more than half clarified. By the use of the Practice Clavier the intellectual and mechanical can be perfectly separated from the rest. My belief is that if the sound were absent, the very effort of mind thus necessitated powerfully furthers clearness of conception, both as to the music and the mechanism requisite to its

expression, while the habit being once formed of studying music like Latin or Algebra, no earnest student would really enjoy the other confused method. The act is that I do four-fifths of my own practice at the silent serviceable keyboard of the Clavier, and the results are almost magical when I come to play, for the music seems to spring up spontaneously, as fresh and fair as Aphrodite from the ocean, and I experience a degree of ecstatic delight in reproducing the tones, which must be somewhat like that of the composer in the hour of creation.

What ails much of the so-called piano-playing is that nothing in it is absolutely well defined or ideally right. Here is a mechanical aid to musical thinking, the value, or better say values, of which cannot easily be estimated at their just rate. A friend of mine who has a large conservatory bought five Claviers. I asked him after a year how it worked. He said, "It is a good thing when I can get the students to use it." There was a fatal admission; his students had not the nerve to really practice, and I can guess what the playing was like without hearing it. A great deal too much time is consumed in recalled practice, and something which will act on our diffused rays of thought like a lens is of priceless value. I have not merely tested the Clavier on myself, but on my students, and in especial one whom, being a resident for the time in my house, I could closely watch. His progress was so conspicuous that I was almost subject to envying comment on all sides among the students, yet by actual table of account kept, he had practiced less than sixty per cent. as much as others.

I am fully persuaded that three hours upon the Practice Clavier will equal four or five at the sounding keyboard as to muscular development, while the saving to the finer and more spiritual elements of music, and its defensive value against the tiny weariness and disgusts which eat away, like gnawing insects, the tender tissues of vital feeling, is simply incalculable. For my part, I intend to use the Clavier myself, and to urge it upon my students both for rental and for purchase.

TALENT—PIANISTIC TALENT.

TALENT implies a peculiar aptitude for a special employment; hence pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special training and untiring diligence than on intuitive force; for intuitive force is genuine. Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without being much of a musician, but to be a truly great artist he should be an accomplished musician also. The peculiar aptitude which constitutes pianistic talent consists in the command of certain organs and faculties pertaining to music in general and to the pianoforte in particular, such as a musical ear, and memory, etc., but more especially in the gift of fine, delicate touch, which I may call inborn touch. . . . Talent, being a gift, is not to be acquired by any effort of mind, nor can the greatest perseverance compensate for the want of it. At the same time, without going so far as Buffon, and asserting that "Patience is Genius," it may be conceded that perseverance will lead further than talent, if talent be indolent. Talent either exists, or it does not; it rarely slumbers, and if it does not manifest itself when appealed to, it will never awaken. —*Christiansi.*

Beethoven rose so far above his fellow-men that he saw seas and countries, yes, suns and stars, which we cannot yet behold. The feelings and aspirations of generations were foreshadowed in his music, and it is a great measure by the "music of the future" to millions of intelligent beings. Like the eagle on the mountain top he saw the rising sun, while in the valley beneath all was yet darkness. —*Metz.*

WANTED.—A Graduate of the New England Conservatory of Music and pupil of Dr. Louis Hans, desires a position as Teacher of the Piano and Organ, also of voice culture. Address O. H.

Care of THE ETUDE OFFICE, Philadelphia.

WANTED.—An experienced retail Music Clerk to take charge of the retail department of an established house in a large city. None but those having extended experience need apply. Address

MUSIC HOUSE,
Care of ETUDE OFFICE, Philadelphia.

"TOUCH AND TECHNIC."—Conclusion.

12

and the three important conditions, together with context.

As used by the author the scheme laid out for a day's practice is something like the following, viz:

Begin by playing exercise No. 1, from four to six times through in uninterrupted succession and in exact time. Following this, apply the same treatment to Nos. 2, 4, and 6. The rate of speed is the same in Nos. 1 and 2, —with a slight increase in No. 4,—and a still greater increase in No. 6. Next in order, practice Nos. 8 and 10, playing each one of them ten or twelve times in succession. Keep strict time and observe the accents. After this No. 12, which requires three times up and down a compass of nine degrees of the staff in order to complete the full rhythmic form, may be played four times or more, as the player is inclined.* Finally devote some time to the velocity forms, Nos. 17, 19, and 21. Each group must be repeated many times in succession. Be careful to give the Rests their *full time* value. This completes the Two-finger practice, and

*It is desirable that many more repetitions should be made than here directed, and if proper force and speed are applied to these fast forms a few times through, the exercise will bring on a feeling of fatigue in the forearm, near to, or under the wrist. Those who give way to this feeling, by ceasing to play in order to rest, throw away an opportunity which should by no means be neglected. It should be the aim of the player to bring on this feeling of fatigue for the very purpose of resting the muscles and recovering from the tired feeling while yet continuing to play, for this is the only effective way in which the power of endurance can be fully developed. In accomplishing this, care must be taken not to go to the other extreme, and cause injury by overstraining the muscles, but while persisting in the effort to "push on" notwithstanding the feeling of fatigue, the tired muscles may be favored by decreasing the force employed as well as the speed, and by "taking it easy" so to speak;—by playing with a certain indolence and inactivity until the strength begins to return, when a more vigorous muscular action should be resumed. If, during the course of the exercise the muscles are allowed to tire themselves in this way, two or three times, and the recovery is made as described, a decided increase in the power of endurance will result. The operation of this law of practice is too important to be overlooked.

PUBLISHER'S NOTES.

For several months we have been at work on a compilation of four-hand music. It will be called the *School of Four-hand Playing*. The work will be in three or four volumes, arranged in a progressive order, from the very simplest pieces to those of moderate difficulty. The first book will contain pieces and exercises written on five notes in the part played by the pupil. The utmost care is being taken with this important work. Every author who has written four-hand music is being searched. Only the best of every composer will be represented. There is no work of this description now to be had. We have numerous volumes of four-hand music, but none such as we are preparing. There is room for attractive and instructive duets of a high order in the teacher's work. We are ready to book advance orders for Volume I of this new work. The retail price of each will be about \$1.50 per volume, and will contain from 30 to 50 pages in sheet form. Those sending in orders now, with cash, will be booked at 25 cents each, postpaid. We make this offer, knowing that the work will become standard if once used, and take this means of introducing it.

Our Sonatina Album has found favor with the profession at large. It is extensively used all over the country. It is a neat volume of attractive pieces for teaching, arranged in progressive order. For price and contents see advertisement in this issue.

The Holiday issue of *THE ETUDE* will be an unusually

attractive number. We expect to make it the finest ever issued. There are many of our subscribers who might desire to assist in increasing the subscription list; to which we offer to send a bundle of sample copies for free distribution. Our deductions for clubs are quite liberal: for every four subscriptions at full rate, we give one free subscription. Almost every teacher now on the list, or renewing, could send four new names, and thus procure his or her own subscription free, and at the same time benefit the four others by placing in their hands a journal that is free from clap-trap, and vitiating influences, that is elevating and stimulating. The Holiday issue is a good one to begin with. It will be complete in itself. The subscription can begin with any back-number desired.

TESTIMONIALS.

ATLANTA, GA., October 4th, 1889.

MR. THEO. PRESSER:—

Dear Sir: I thankfully acknowledge receipt of Mason's "Touch and Technic." Whoever had the privilege of hearing Meister Mason play, and saw him coaxing the most enchanting sounds from a piano by tenderly caressing its keys—whoever beheld the inexhaustible wealth of different colorings in this master's playing—cannot but heartily welcome a book in which he seems to have revealed the wonderful secret of his touch.

The thinking student cannot dispense with the book, nor can the thinking teacher—and, least of all, yours truly,

CONSTANTIN STERNBERG.

STEINWAY HALL, October 4th, 1889.

DEAR MR. MASON:—

Permit me to express to you the pleasure I have found in a careful examination of your monograph upon "Touch and Technic," with its accompanying exercises. It is surely another of the true pearls with which from time to time you have permanently enriched the store of technical material available for earnest students and teachers of the pianoforte.

When I recall how Tausig taught your Exercise No. 6, the stupefying effect upon my nerves of the humdrum chromatic succession of tones up and down the clavier, and the maddening effect produced by it upon helpless neighbors, it is impossible not to envy the lot of the rising generation, now destined to be brought up on your varied and interesting forms of the indispensable exercise. Believe me, faithfully yours,

ALBERT ROSS PARSONS.

MR. THEO. PRESSER:—

Acknowledging the receipt of your latest publication, "Musical Mosaics," by W. F. Gates, I heartily avail myself of this opportunity to congratulate you upon the publication of said work.

Having perused it cursorily, I can only call it, with the compiler's own words, "a jewel casket," containing truly musical gems—a musical library in itself. The quotations are well chosen. With bee-like diligence and profound knowledge has the compiler collected and arranged the valuable excerpts. The indexes of authors and subjects are an addition of no little value. The ex-

the rest of the time set apart for study may be devoted to scales, arpeggios and the practice of pieces. The time given to the practice of the Two-finger exercise as here outlined will be from forty-five minutes to one hour.

The next day's practice may be as follows, viz: Nos. 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23; thus using the second rhythm throughout, with the exception of No. 1.

Practice on the third day might include Nos. 1, 2, 3, 4, 5, 10, 19, 20, 21, and 22. These will serve for examples of the way in which various combinations may be made.

Occasionally the diatonic scale form may be discontinued for a while, and some other form substituted, such as, for instance, the chromatic scale form;—the diatonic thirds or broken thirds;—or the black-key form. In this case, the same general order of succession must be observed. But after a short interval, the return is always made to the single-toned diatonic form, that being the regular stand-by and the most effective in ordinary use.

RELATION OF THESE EXERCISES TO THE TECHNIC OF PHRASING.

The attentive student will presently observe that the different touches comprised in these exercises afford the technical resources necessary for artistic phrasing. It is literally true that they furnish precisely the training of hand and finger in the different manners of attacking, sustaining and finishing tones, in order to effectively phrase all kinds of artistic music. In fact they fully accomplish this vital and indispensable part of pianoforte training. It is for this reason, mainly, that their daily practice can never be dispensed with for any considerable time.

terior of the book fully corresponds to its rich contents. It is superfluous to say that it will give me the greatest pleasure to recommend this work, as well as your "Touch and Technique," to my scholars and friends.

With best wishes for your success in all your noble undertakings, I remain yours very respectfully,
P. RAPHAEL FUHR, O.S.F.

St. Francis Solanus College,
Quincy, Ill., Oct. 21st, 1889.

Dr. Mason's "Touch and Technique" is received. Like all that this gifted musician does, it is of the greatest artistic and practical value to the profession. I am confident that it will meet with general approval. I shall not fail to recommend and use it.

WILSON G. SMITH.

Ms. J. H. HOWE:—

Dear Sir:—It gives me pleasure to say that I have examined your Pianoforte Instructor and believe it to be an excellent work.

While it is progressive and clear, its brevity should make it a favorite. Very sincerely your colleague,
CARL V. LACHMUND.

Minneapolis, Minn., Oct. 16th, 1889.

STEINWAY HALL, NEW YORK, Oct. 7th, 1889.

Jas. H. HOWE:—

Dear Sir:—Accept my thanks for the copy of your Pianoforte Instructor, which was duly received. I read it thoroughly with much interest, noting many excellent points, among the chief of which are its conciseness and concentration. The pupil who masters its pages will assuredly have laid an excellent foundation for all future advancement. Wishing you deserved success in your earnest efforts to raise the standard of pianoforte instruction, I am very truly yours,
ALBERT ROSS PARSONS.

The copy of "Musical Mosaic" received and carefully looked through. It contains valuable information which should be added to the library of every student seeking knowledge. Yours truly,
G. W. BRANT.

712 TAYLOR ST., SAN FRANCISCO, Oct. 14th, 1889.

Dear Mr. Presser:—Mason's "Touch and Technique" duly received. I have known Mason's system of Technique for some years, and am glad to see the 2-finger exercises published in this form. They are the best means I know of developing and maintaining a discriminative and flexible touch, and every one who plays or wishes to play the piano should have them. Especially would I impress their value upon teachers of foreign training, who are liable to neglect works of American authorship. I should add that the printing and general "get up" of the work do great credit to you, as the publisher. I would like to see the remainder of Mason's Technique brought out in similar style. Yours truly,
R. H. HAMMOND.

NEW PUBLICATIONS.

A SYSTEM OF HARMONY FOR TEACHER AND PUPIL, with Copious Examples, Questions and Index. By JOHN A. BROCKHOVEN, Teacher of Harmony and Composition at the College of Music of Cincinnati. London and New York: Novello, Nonesuch & Co.

In reviewing this new work, the author's standpoint must be conceded. The standpoint is the one currently recognized as orthodox; that is to say, it starts out with the fundamental conception that the harmonic contents of a key consist of seven triads built up on the seven tones of the major or minor scale, and include major, minor, diminished and augmented triads. The book is based on Richter's *Mar and of Harmony*, and is a very considerable improvement on that excellent work in the original, as regards clearness and fullness of statement and of detailed explanation, especially in the part which relates to modulation. Much more is it an improvement on the somewhat old-fashioned translations of Richter's book published in this country. Those who are content with the doctrine of Richter cannot do better than use this work as a text-book. It does not go beyond its model in pursuit of the developments of harmony as exemplified in the greatest masters since Beethoven, and it totally ignores the modern theories which have grown out of the pregnant ideas of that greatest of Richter's contemporaries, Dr. Moritz Hauptmann. It deals with its subject as that subject was understood and taught by its recognized masters half a century ago; but it deals with it in a thoroughly practical, lucid and effective way. It is admirably calculated to inculcate in the pupils the idea of harmony which alone were regarded as valid by such men as Richter. It is thoroughly to be respected from an intellectual and musical standpoint, and will make musicians; presuming, always, that its standpoint is conceded, and that the pupil's ideas of musicianship are to leave out of account the latest and the whole modern drift of harmonic speculation.

It goes without saying that some of us are not content to ignore all this great domain of modern thought and of modern harmonic achievement. We believe that the great writers of the Modern Romantic School, from 1880 on, especially Wagner and Liszt, brought clearly

to light in their practice harmonic ideas which had been at best but dimly discussed previously to the advent of the Romantic epoch. We believe, too, that these ideas are genuine discoveries of natural harmonic relations, which are just as valid as those which formed the staple of musical construction in the classical epoch. We believe that the harmonic practice of the Romantic epoch is just as worthy of consideration as that of Bach or Beethoven, or any of the classical composers who form the sole authorities of conservative musicians and theorists. We believe that any modern text-book which ignores modern practice is a half-century behind the age. A few of us believe, too, that the theories and practice of such writers as Dr. Hugo Riemann and Prof. Arthur von Oettingen constitute a real reformation in the method of presentation of the elementary facts of harmony as well as a most valuable addition to the stock of harmonic ideas.

Nevertheless, it is not to be denied that all the facts of modern harmonic relations can be acquired later on the basis of such teaching as that of Mr. Brockhoven. Whether his method of presentation be the best one or not, it is lucid and thorough as far as it goes; and lucidity and thoroughness are great merits in any text-book. Moreover, the principles of chord connection, of four-part writing and of the proper treatment of discords remain always the same. These take up a large part of the book and are admirably presented.

There is, in fact, very little fact to be found with Mr. Brockhoven's work, looking at it from his own chosen point of view. One or two small matters may be open to criticism; for example, his substitution of the word "parallel" for "similar" in its application to the direction of the motion of voices (§ 27). Two parts go in similar motion when they move up or down. They go in parallel motion, properly speaking, only when they do not only in the same direction but proceed by similar intervals. Thus: two voices may move in parallel thirds, fourths, fifths, sixths or octaves; but if they move in the same direction a third and then a fifth or some other interval, the motion is similar but not parallel.

Exception may also be taken to the absolute prohibition of consecutive fifths where a perfect fifth follows a diminished one, in case of resolution of the second inversion of a dominant seventh into the first inversion of the tonic (§ 129). Examples of such parallel fifths are to be found in the best classical authors, and often sound much better than if they were avoided.

J. C. FILLMORE.

TECHNIQUE.

TECHNIQUE is in a certain sense the opposite of aesthetics; inasmuch as aesthetics have to do with the perceptions of a work of art, and technique with the embodiment of it. Pianistic technique implies, in its widest sense, a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering, and it requires a precise touch with appropriate degrees of strength and gradation of strength. Therefore, technique comprises more than mechanism; mechanism is merely the manual part of technique, not requiring any directing thought; technique, however, requires thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism; as to touch, which embodies mechanism. Mechanism is, therefore, within technique and forms the mechanical element of it, as beauty of touch forms the artistic element. Mechanism ends where thought is added to it. Technique begins where mechanism has already attained a certain grade of perfection.

Technique should not be itself, and least of all give the impression of being the performer's strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly and in the spirit of the composition. Technique, being mechanical rather than artistic, does not of itself make the artist, and giving evidence of persevering labor rather than of talent, ranks, *aesthetically speaking*, lowest among pianistic attainments, although it is really the most brilliant of them and absolutely indispensable. But when technique, already faultless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—*Christiant*.

Time (tempo) should not be driven or checked tyrannically like the strokes of a trip hammer, but should be to music as the pulse beat of the human heart. There is no slow tempo in which passages do not occur that require a hastening movement in order to relieve the feelings of the dragging music. There is no presto which, on the contrary, does not call in many places for a peaceful style of performance, in order not to be deprived of the means of giving it the proper expression. Besides this, both the hastening and the holding back must never be racking, jarring, or overpowering to the feeling, but always occur by periods and phrases.—*Weber*.

EDUCATION.

A SYSTEMATIC education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his musical studies. Nay, his moral training is even of higher importance, since one may be a good musician, but *must* be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know *how* to think than *what* to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly, than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with classical literature exercises upon the artistic mind, but also on account of the languages. * * Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—*Engel*.

Questions and Answers.

QUEST.—Please answer the following questions in *THE ETUDE*, if not too much trouble:—

1. How many notes in the scale for the left hand are played in Variation II, 7th and 8th measures of Handel's "Harmonious Blacksmith"?

2. What is the meaning of *una corda*, *tre corde*, etc.?

Do they mean with or in place of or time of first count?

ANS. 1.—Get the Von Bülow edition, which has this trill and all other ornamentations written out.

2. *Una corda* (one string) means to use the soft pedal. *Tre corde* (three strings) means to release the same. See any dictionary of music.

QUEST.—Please give the proper pronunciation of Reinecke and of Saint-Saëns? A. B.

ANS.—*Ry'-neck-eh*; but of the latter it is impossible to give a phonetic spelling. E. Y.

QUEST.—After having successfully gone through the following studies, what would you advise me to use further? Czerny's op. 299 and 470 (?), Loeschhorn's op. 66, Gramer's studies (Bülow), Moscheles's op. 70, Heller's op. 16, Kullak's Octave studies (?), Clementi's *Gradius ad Parmassum*, Chopin's op. 10 and 25.

C. G.
ANS.—Liszt's *Grandes Etudes Transcendentes*, Concert Studies by Th. Döhler, Rubinstein's Studies, Bach's Preludes and Fugues. E. Y.

QUEST.—I have studied harmony a little, and I do not understand what is meant by *approaching* and *leaving* a chord. For instance, in Palmer's *Theory of Music* occurs the question: "What is the smoothest way of approaching and leaving the chord of the super-tonic?" The answer is: "Approach it from the sub-dominant and leave it through the second inversion of the tonic." How is this done? What does it mean? Miss D. C.

ANS.—A correct paraphrase of the foregoing would be: What chords may best precede and follow the chords of the super-tonic? The sub-dominant chord may precede it and the second inversion of the tonic triad may follow it. E. Y.

QUEST.—I noticed in a former number of *THE ETUDE* that in Liszt's transcription of Schubert's *Serenade*, the accompaniment, which is written on both staves, should be played with the left hand, giving as a reason the rest. I am unable to see anything but an eighth rest, and if the following notes were for the left hand, why were they not written like the following measures? And another, and to my mind a better reason—if they were so intended, why do such players as Joseffy use the right hand here? L. R.

ANS.—The only edition of Schubert's *Ständchen*, Liszt's transcription, that we have at hand is published by A. P. Schmidt & Co., and in this there is no possibility of mistaking the transcriber's intentions as to notes for the right hand and the left. This arrangement tends to bring out more clearly the original melody, though concert players not infrequently execute otherwise than printed, merely to suit their own convenience or caprice. E. Y.

It's a composition which is full of merit, a critic should point out the faults; in another which is full of faults, he should look for the redeeming features.—*Hauptmann*.

CHOPIN'S METHOD OF TEACHING.

In writing of Chopin's methods of teaching, Niecks quotes George Mathias, late of the Paris Conservatory, and a pupil of Chopin, as follows:—

"As to Chopin's method of teaching, it was absolutely of the old *legato* school, of the school of Clementi and Cramer. Of course, he enriched it by a great variety of touch; he obtained a wonderful variety of tone and nuances of tone. In passing, I may tell you that he had an extraordinary vigor, but only by flashes."

Jean Kleczynski writes in a very detailed manner of Chopin's first preparation of the hand.

With him the normal position of the hand was not above the keys c, d, e, f, g (the five white keys), but that above the keys e, f-sharp, g-sharp, a-sharp, b (above two white keys and three black keys, the latter lying beneath the former). The hand had to be thrown lightly on the keyboard so as to rest on these keys, the object of this being to secure for it not only an advantage, but also a graceful position.

"Chopin" (Mrs. Dubois, a pupil, informed Niecks) "made his pupils begin with the b-major scale very slowly, without stiffness. Stupidness was his great object. He repeated without ceasing during the lesson, 'Easily, easily!' Stiffness exasperated him."

Kleczynski relates that once when a pupil was playing for Chopin somewhat carelessly, he jumped from his chair and exclaimed:—

"What is that? Has a dog been barking?" This shows that the great pianist must have had nerves like most teachers of the piano, but Niecks doubts the stories about his smashing furniture when in one of his rages.

Chopin forbade his pupils from practicing more than three hours a day.

Carl Mikuli must again quote for the light he sheds on this subject of Chopin's teaching:—

"Chopin treated very thoroughly the different kinds of touch, especially the full-toned *legato* (although Kasparov asserts that he first insisted on all the scales being played staccato).

"As gymnastic helps, he recommended the bending inward and outward of the wrist, the repeated touch from the wrist, the extending of the fingers, but all this with the earnest warning against over-fatigue. He made his pupils play the scales with a full tone as completely as possible, very slowly, and only gradually advancing to a quick tempo, and with metronomic evenness."

The passing of the thumb under the other fingers, and the passing of the latter over the former, was to be facilitated by a corresponding turning inward of the hand.

"The scales, with many black keys (B, F-sharp, and D-flat), were first studied, and last, as the most difficult, C-major. In the same sequence, he took up Clementi's 'Exercises or Exercises,' a work which, for its utility, he esteemed very highly."

"According to Chopin, the evenness of the scales (also of the arpeggios) not merely depended on the utmost equal strengthening of all fingers by means of five-finger exercises, and on a thumb entirely free at the passing under and over, but rather on a lateral movement (with the elbow hanging quite down and always easy) of the hand, not by jerks, but continuously and evenly flowing, which he tried to illustrate by the *glissando* over the keyboard."

"Of studies he gave, after this, a selection of Cramer's études, Clementi's 'Gradus ad Parnassum,' Moscheles' style studies for the higher development (which were very sympathetic to him) and J. S. Bach's suites, and some fugues from 'Das wohltemperirte Clavier.'"

"In a certain way Field's and his own nocturnes numbered likewise with the studies, for in them the pupil was—partly by the apprehension of his explanation, partly by observation and imitation (he played them to the pupil unweariedly)—to learn to know, love, and execute the beautiful, smooth vocal tone and the legato."

"With double notes and chords he demanded, most strictly, simultaneous striking; breaking only allowed when it was indicated by the composer himself; shakes, which he generally began with the auxiliary note, had not so much to be played quick as with great evenness, the conclusion of the shake quietly and without precipitation."

"For the turn and the appoggiatura he recommended the great Italian singers as models. Although he made his pupils play octaves from the wrist, they must not thereby lose in fullness of tone."

His long contract is in itself a lesson.

Chopin revolutionized all methods of fingering, using without hesitation the thumb on the black keys, passing it even under the little finger, and taking with one and the same finger two consecutive keys, gliding down without the least interruption. He also passed over each other after the longer fingers, and his fingering of chromatic thirds is most unique."

Chopin it was, and not Liszt, who was the path-breaker in the technical world of the piano. He advised all of his pupils to sing, and in declamation and

interpretation in general he gave his pupils invaluable hints. In dynamical shading he was exceedingly particular about a gradual increase and decrease, and all exaggeration in accentuation was distasteful to him.

His teaching repertory was made up of concertos and sonatas of Clementi, Mozart, Bach, Hindel, Scarlatti, Dussetti, Field, Hummel, Ries (whose beautiful, polished concerto, C-sharp minor, is neglected), Beethoven, Weber, Moscheles, Hiller and Schubert. Or Liszt, no more than the tarantella (Rossini) and the selection from "Lucia;" of Schumann, nothing.

Thus Chopin as a teacher: Chopin gave his last concert in Paris at Pleyel's piano rooms, February 16th, 1848, and Niecks gives a copy of the original programme. A Mozart trio was performed by Chopin, Alard and Franchomme and Roger, the tenor sang some solos, as did a Miss Antonia Molina di Mundi (a niece of Pauline Viardot's).—Otto Goldschmidt, who was present at this concert, spoke of it as follows:—

"He (Chopin) was extremely weak, but still his playing—by reason of that remarkable quality which he possessed of gradation of touch—betrayed none of the impress of weakness which some attributed to piano playing; or softness of touch, and he possessed in a greater degree than any other pianist, the faculty of passing up from piano through all gradations of tone."—*Exchange*.

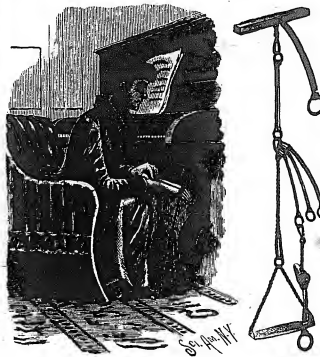
THE BIDWELL POCKET HAND EXERCISER.

CONTRIVANCES for aiding in development of piano technique are multiplying rapidly. The latest is by C. H. Bidwell, 145 W. 61st street, New York City. The inventor, in a recent letter to THE ETUDE, describes the instrument as follows:—

"It is very simple, small and neat; it weighs but two ounces, can be carried in the pocket, and will give a direct exercise for every movement that the hand or finger is capable of, and with any desired resistance."

"The resistance is obtained by the stretching of small rubber bands of various sizes, and which allow of any desired rapidity of movement, there being no momentum to be overcome each time the direction of the movement is changed, and it is this elasticity and rapidity of movement which a pianist needs, more than the mere strength of muscle which comes from slow and heavy exercise."

"The object of the 'exercise' is to prepare the hands for the keyboard, thus making the pianoforte work more effective, saving much time to the student and insuring to him a rapid and even development of the hands."



The accompanying illustration will further aid in forming an idea of the contrivance. It will no doubt serve to equalize the strength of the hand so that there will be a direct application of every movement toward the end sought for. The exercise that the keyboard affords is not direct, but one-sided. The object of all these mechanical contrivances is to exercise those muscles that the keyboard develops only by long and tedious practice. This contrivance commends itself for its simplicity and cheapness."

Experience has taught that the united voice of the people is almost always just.—Weber.

CONCERT PROGRAMMES.

Westminster College, New Wilmington, Pa. T. M. Austin, Mus. Director.

Sonata Op. 81, Beethoven; Cavatina, "Sorgete," Caballero; "Duce di tanti eroi," Rossini; Scherzo, Op. 41, Mason; Cascade du Chaudron, Bendel; Tocata, Op. 26, Dupont; Air Varié, Dancla; "Fond Heart, Farewell," Temple; "There is a Green Hill Far Away," Gounod; Polonaise in A flat, Op. 53, Chopin.

School of Piano and Song, Madison, Wis.

Solfeggietto, C. P. E. Bach; Adagio (B minor), Menuetto (Sonata in B flat), Mozart; "Me Voila Seule," from "Les Pecheurs de Perles," Bizet; Nocturne, Op. 69, No. 2, Rubinstein; Poetische Tonbilder, Op. 3, No. 3, Grieg; Lied der Sehnsucht, Op. 22, No. 2, Nicodé; Novoluzza, Godard; "La Reue du Prisonnier," Rubinstein; "L'Amour," Godard; Consolation (D flat), Liszt; Ballade, Op. 7, No. 1, Rheinberger; Nocturne, Op. 17, Brassin; "Pourquoi dans les grands bois," from "Lakme," Delibes; "On the Bay," Robert Goldbeck; La Belle Americane, Karl Merz; "O vidiste du bare," Kjerulf; "God Morgen," Grieg.

Quincy, Ill., Conservatory of Music, H. Bretherick, Director.

"Rhapsodie Hongroise, No. 12," Liszt; "A Royal Princess," Christina Rossetti; "Adagio, (9th Concerto)," Spohr; "Wooring," Strelzky; "Magic Fire Scene," Brassin-Wagner; "To-Morrow at Ten," Nora Perry; Cavatina, C. B. Bohn; "Tarantella," Raff; "Spring Song," O. Weil; Danse Macabre, Saint Saens (two pianos).

Pupils of Mr. and Mrs. C. A. Boyle, Ottawa, Kansas.

"Polonaise," Kirchner (two pianos); "Lights Far Out at Sea," Gatty; "Gavotte," Denner; "Cradle Song," Barilli; "Time and Tide," Rodney; "Nocturne," Chopin; "Russian Dance," Dennee; "Last Night," Kjerulf; "Aline," Ascher (Variations); "Glad Days of Youth," Meyer-Helmund; "Valse," Moszkowski; "Serenade," Lowe (two pianos).

Perna M. Whitney and Pupils, Osage, Iowa.

"The Merry Ocean Barcarolle," Latour; "Melody Op. 51, No. 12," Loeschhorn; "The Village Band," Meyer; Serenata Op. 15, No. 1, Moszkowski; "Shepherd's Bell," Paul; "Sounds from the Chapel," Royal; "Mazurka," Meyer; "March Op. 160, No. 6," Giese; "Sonatina in G, Op. 20, No. 2," (Allegro Adagio, Allegro Scherzando), Kuhlman; "Beauties of Paradise," Streabgob; "Scherzo from A flat Sonata," L. von Beethoven.

Whitworth (Miss), Conservatory of Music, Wm. Hennings, Director.

Duet for violin and piano, "Andante du deuxième Trio," Pessa; Aria from "La Favorita," O mio Fernando, Donizetti; "Grand Valse in A flat," Chopin; Song, "The Resurrection," Shelley; Piano solo, "Melody in F," Rubinstein; "Chanson Slave," Schulhoff; Two Songs, "Good Morning," Grieg; "Spanish Folk-song," Violin solo, "Gone Air Varié, Op. 12," De Beriot; Aria from "Czar and Zimmerman," "Sonst spielt ich mit Scepter," Lortzing; "Spring Flowers," Reinecke (Violin Obligato); "Cachoncha Caprice," Raff.

Pupils of Mrs. Rose Adams Crumblin, Lebanon, Pa.

Overture, "Barbier de Seville," Rossini (six hands); "Bourée," Bach; "Sonata, Op. 13, (last movement), Beethoven; "Deutsche Tanz," Schubert (four hands); "Hallelujah Chorus," Händel-Czerney (six hands); "Andante, con moto Aus der C Dur Symphonie," Schubert; "Valse," Henselt; "William Tell Overture," Rossini (four hands).

The first condition for being an artist is, respect for, and acknowledgment of, the great—and submission to it; and not the desire to extinguish the great flame in order that the small rush light should shine a little brighter. If an artist does not himself feel what is great, how can he succeed in making me feel it?—*Felix Mendelssohn-Bartholdy*.

The quality of the true artist is best shown in his rendering of small pieces, for, in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who cannot get through a difficult composition of Liszt's, who could not play decently a simple nocturne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them.—*Christiani*.

Fair Isle Waltz.

Introduction.

LOUIS MEYER.

Andante.

Piano.

musical notation for the Introduction, marked Andante. The piece is in 3/4 time with a key signature of one sharp (F#). The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *dolce.*, *f*, and *rit.*

Walzer.

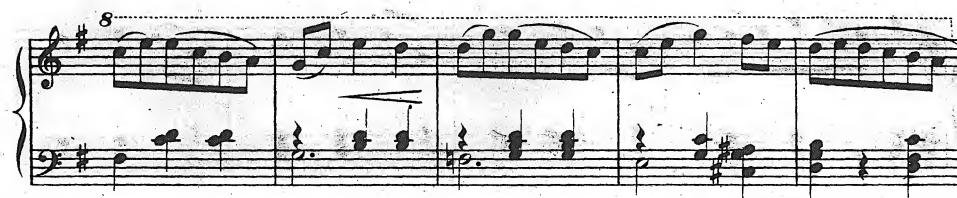
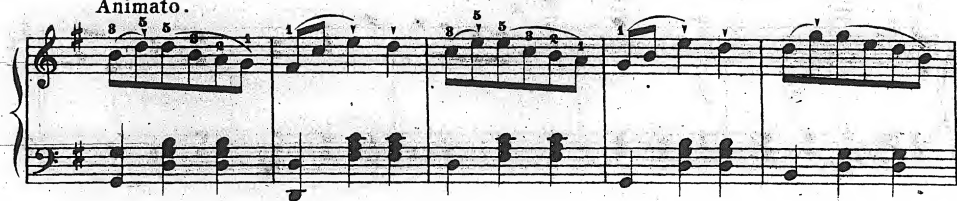
musical notation for the Walzer section, marked *p cantabile.* The tempo is Andante. The piece is in 3/4 time with a key signature of one sharp (F#). The piano part features a melody in the right hand and a harmonic accompaniment in the left hand.

Continuation of the Walzer section, marked *p cantabile.* The tempo is Andante. The piece is in 3/4 time with a key signature of one sharp (F#). The piano part features a melody in the right hand and a harmonic accompaniment in the left hand.

Scherzando.

musical notation for the Scherzando section, marked *mf*. The tempo is Scherzando. The piece is in 3/4 time with a key signature of one sharp (F#). The piano part features a melody in the right hand and a harmonic accompaniment in the left hand.



Animato.

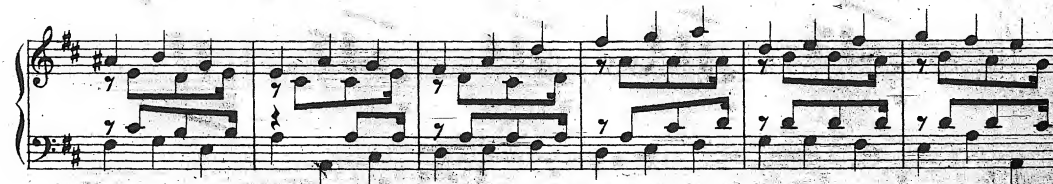






* The middle part divided between the hands, and syncopated.

Con moto.



Nocturne.

Nº 2.

F. NORMAN ADAMS, Op. 24.

Bravura.

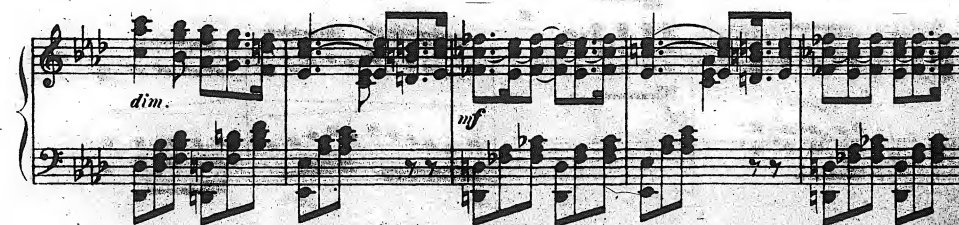
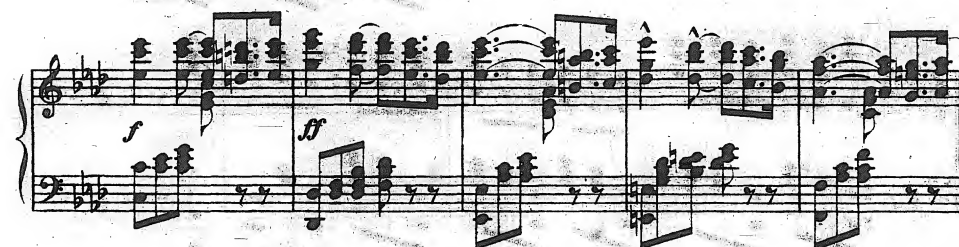
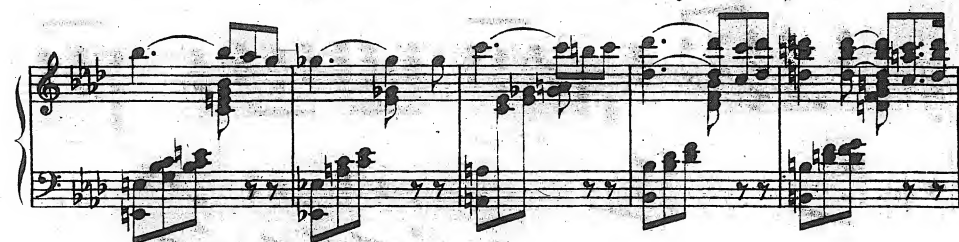
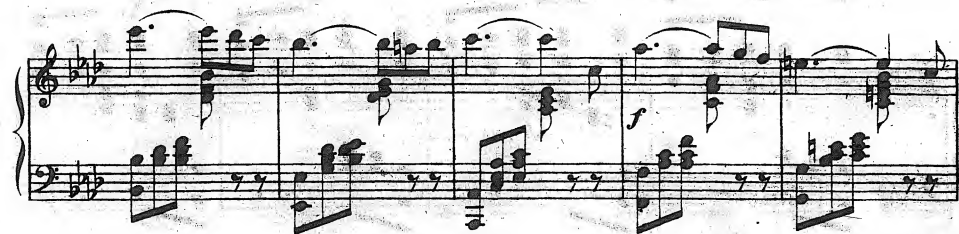
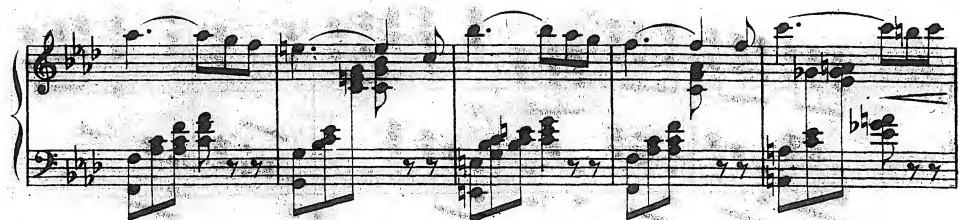
Piano. *ff*

La Melodie bien sentie e legat.

p *mp*

simile.

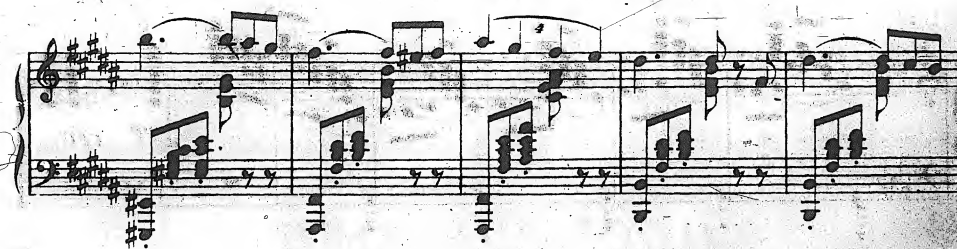
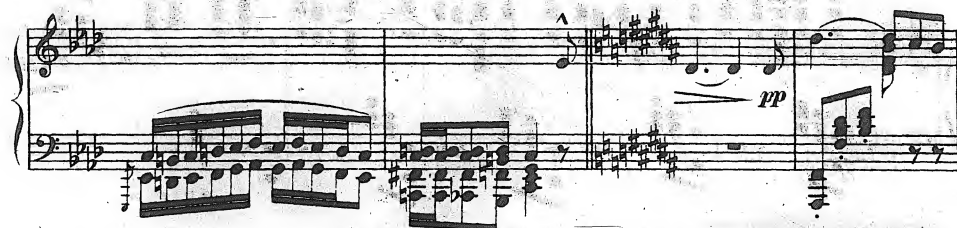
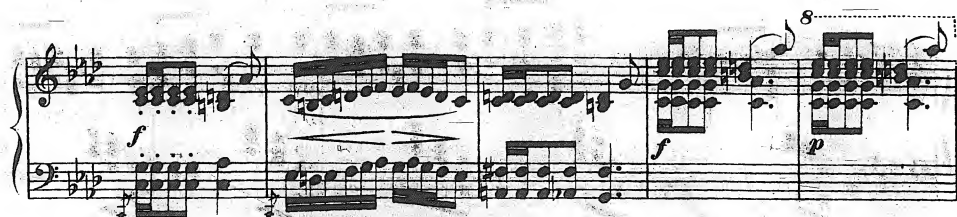
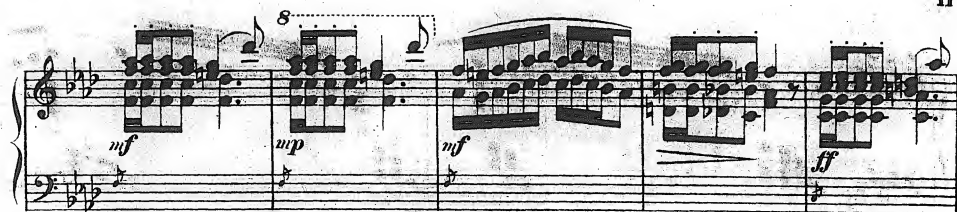
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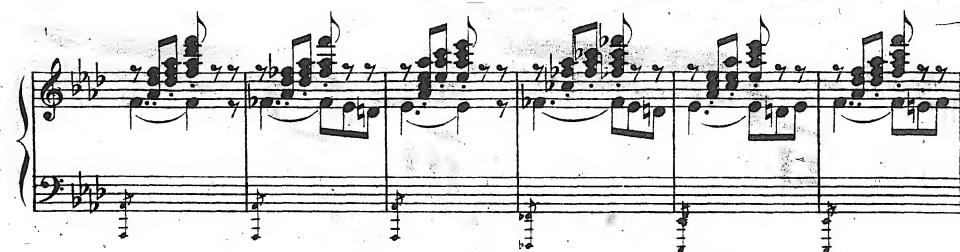
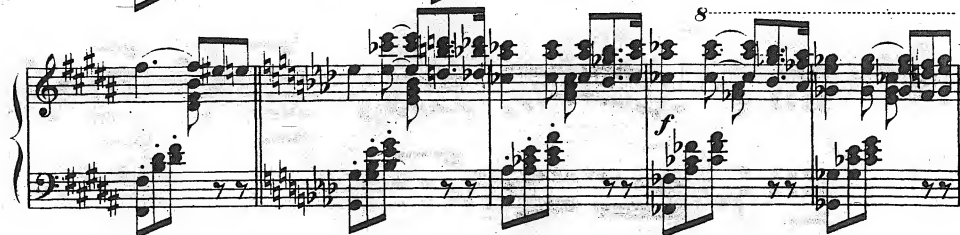
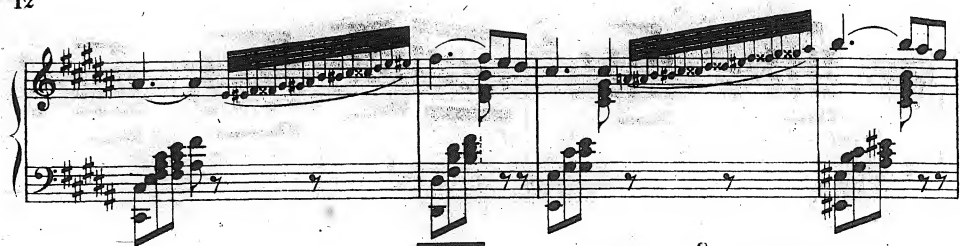


This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system features a forte (*ff*) dynamic marking. The second system includes the instruction *plus vite e cresc.* (faster and crescendo). The third system is marked *a tempo.* (at tempo). The fourth system includes a crescendo (*cresc.*) marking. The fifth system begins with *f con forza.* (forte with force) and includes a mezzo-forte (*mf*) marking.

There are also some numerical markings, such as "8" above a measure in the first system and "8" above a measure in the fourth system, which likely indicate a measure rest or a specific rhythmic value.





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ALL pianoforte instruction has for its object to provide the pupil with means of musical enjoyment. The process has two sides: The *Inner*—the development of the pupil's musical powers; the *Outer*—that of making the arm, hand and fingers subject to musical control.

In well-regulated playing, the feeling of a player is precisely the same as that of a singer while singing. It is true that much elementary introduction in singing stops at a point where the technic still holds the singer's main attention; but this is not a normal condition of a singer. The voice is the immediate servant of the will, requiring only an impulse to shape the thought into words, without the slightest consciousness of the successive muscular contractions and oppositions by means of which the words are at length formed and spoken. This unconscious obedience of the vocal apparatus to the will in the matter of shaping an idea, or intention, or desire into audible words, is also the normal pattern of its action in singing. In this, also, it is only necessary for the individual to have a melodic idea in mind in order for the voice to bring it to audible expression. Or, yet again, in whistling; boys and girls at work whistle melodies which happen to be running through their heads, without the slightest consciousness of the various degrees of pucker and pressure necessary for producing the successive notes, or for swelling the phrases or diminishing them according to the expression of melody. It is this unconscious obedience to the inner musical sense that is sought to be built up in the arm, hand and fingers by practice upon the piano.

The fundamental defect of nearly all elementary instruction, and of all the books for young players that I have examined, is that the exercises are adapted solely to bringing the fingers into obedience to the eye and not the ear. Everything is arranged with reference to playing written passages, studies and pieces, always from notes, and generally only until such point of perfection is reached as permits the performance to proceed without too much interruption. Nothing is done for the inner musical sense. Such prime factors in musical perception as legato, staccato, accent, measure, rhythm, are ignored. I was looking over Urbach's Instruction Book a day or two ago, and in spite of its having been awarded a prize by such eminent judges as Reinecke, Th. Kullak, and another, I find it is the same rat. For a long way all the exercises are in the key of C. It is only after the eye has become habituated to the "natural" condition of the staff that signatures are introduced. Experience shows that better readers are made by introducing sharps and flats immediately, as soon as the staff letters and names are half learned. The player then learns to look out for them.

There is another almost equally serious defect in nearly all instruction books. The system of technical development is wrong. They all build on the five-finger exercises and the Plaidy system. That system proceeds upon the principle that the simplest possible use of the finger is to move it like a hammer upon the knuckle-joint. This, however, is not an elementary act of the finger. There is no single muscle, nor any set of muscles, adapted to move the finger at this joint simply. The flexors fasten beyond the first and second joints of the fingers, respectively, toward the point of the finger. There are no flexors fastening to the row of phalanges joining the palm of the hand, excepting the insignificant "fiddler's muscles" of the palm of the hand, having no part in heavy duty of the fingers. Movement at these joints is made through an opposition of the extensor muscles, which inhibit the joints from moving excepting at this point. The flexors, if put in operation slowly, move the outer joint of the fingers, then the second, then the knuckle-joints, and finally flex the wrist—all by a continued action of the same set of muscles. Now, it is impossible to strengthen the finger action economically while restricting the action to the metacarpal joints. It is this improper combination of restriction with the effort to gain strength, which makes

finger training take so long, and in schools where they are very strict to limit the motion to these particular joints, leaves the pupils without any adequate power or variety of tone-color. Moreover, the effort to confine the motion to these particular joints leads to constriction all along the line, and leaves the wrist rigid and unmanageable, and the points of the fingers devoid of feeling, as we see continually when it is necessary to play a melody seriously, or to give expression to a sharp, energetic touch.

Modern music, as everybody knows, requires the hands to be used in every possible way, and it is a mistake to put a growing boy into a straight-jacket and expect him to emerge from it a well-trained gymnast.

I am aware that pedagogues tell us that the normal way is to limit children to the five-finger position until the fingers are well trained; then, they say, everything else will come of its own accord. Experience contradicts this saying. Nor is there any good reason why the hand should be restricted in its first efforts. On the contrary, by a free use of all its powers it will gain strength much more rapidly, and in the end hold itself in a better position while playing. The ancient baggage about the necessity of forming the hand is a mistake. The curved position of the fingers is the natural position of a strong and evenly-developed hand. All that is necessary, besides an occasional caution, reminding the eye of the superior elegance of the curved position, is to train the hand thoroughly in every part. When this is done, it will be found all right. A diligent course of Mason's two-finger exercises, doled out to the fourth and fifth fingers for three months, will do more for the position of the hand, not to mention the power and expressiveness of the touch, than volumes of five finger exercises continued through several quarters.

In my opinion, the fundamental excellencies in a well-taught pupil are a *Quick Ear* and an *Expressive Touch* immediately answering thereto.

Hence, I hold that there are two fundamental things to do for a young pupil: *First*, To train the ear to musical perception, providing him with all the elementary musical concepts, such as those of pitch, chords and key; rhythmic concepts of measure, rhythm, accent, and ideas of tone-quality, as legato, staccato, etc., and especially of phrases and periods, with the progress from a beginning to an end involved in them. *Second*, and along with the other, a complete outfit of touches, adequate to reproducing all these effects. All the great types of musical effects, and the typical touches should enter into the first two quarters' instruction.

There are, also, two incidental things to do for pupils: *First*, To train the eye to the keyboard and to the notation. This involves all necessary practice in reading music, placing the hands and moving them from one part of the keyboard to another, etc. *Second*, Hand-training to passages, scales, arpeggios, and the like—in short, to "execution" in general.

My quarrel with the ordinary instruction-book is, that it addresses all its attention to the last two ends, and that it wholly ignores the first two. For this reason the first lessons, and often the first five years' lessons, leave very few traces in after-results. All the work has yet to be done, even the execution acquired in this unmeaning form being of little aid in the actual production of musical effect.

I have been asked about Germer's instruction book. This work is better than most elementary instruction books that I have seen, but it is still defective in addressing itself too exclusively to the eye, and in its insufficient provision of qualitative touch. The latter, to some extent, would follow a proper cultivation of the ear, of its own accord, but a little direction in mechanism will facilitate the modification of touch, when once the ear has been taught to recognize and require tone-quality. In criticizing Germer's work, I run the risk of doing so unjustly, since I have only the English translation to guide me, and it often happens that recent German writers use a terminology in their own language, indicating clear analysis, which the English translator carelessly muddles in the conventional words of English musical phraseology. Still, the following sections can hardly have been essen-

tially different in the German. He says that there are three things to do: "First, the eye must correctly read the musical signs. Second, the intellect must correctly perceive the relation of tones represented by the signs accurately as to their position, duration, power and grouping." Third, the fingers, by suitable manipulations of the keyboard, must cause the tone-picture so represented to enter, sounding, into audible actuality."

Carefully considered, there is nothing to object to in this analysis, if we understand the second point to be equivalent to the pupil forming for himself an inner representation of the music signified by the notes, previously to his fingers touching the keys. The book, however, does nothing toward building up this inner ability to think music, and the chances are that the pupils trained in it will come into the usual condition of American music-pupils, who know nothing of the real sound of a piece until after they hear it from some one, or from their own playing; hence their taste is all the time in bondage to their fingers, and they have no power of an ideal within them, but only such rude and imperfect ideal as their half-trained fingers may be able to give them. Moreover, as I have repeatedly said in these columns, the exercises of the Plaidy and the five-finger systems do nothing toward forming what might be called the mental part of piano technic, the habit of grouping tones rhythmically, harmonically and phrase-wise. The exercises of Mason's system do this work. It was not foreseen in their invention, but the modes of treatment invented for securing a large number of repetitions and a concentration of attention afterward proved to possess this other quality of forming mental habits of tone-grouping of the very greatest importance to the pupil's rapid advance.

I spoke above of the general bondage of the text-book to the idea of the eye governing everything in music. Farther on, Germer says, speaking of time: "The notes are, for promoting insight, grouped by means of bars in equivalent measures." This is the manner in which he begins the most important element of early instruction in music, namely, that of rhythm, which contains pulse, measure, periods, accent, and the general subject of symmetry. The subject is put upon the wrong plane. Instead of training the pupil to expect measure, accent and feel for it, this unfortunate phraseology does all it can to keep him from ever thinking it aright. I wish the teachers would express themselves, either to add to, or take away from, what I have here and elsewhere said.

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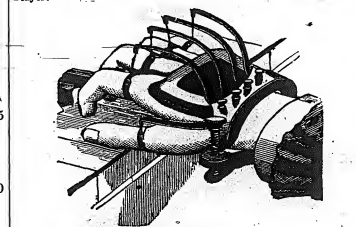
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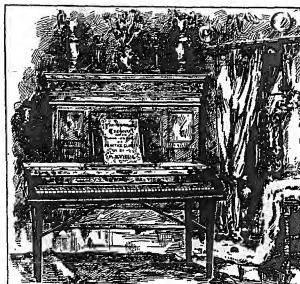
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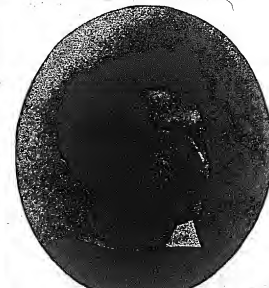


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